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Nala and Damayanti (detail from "Watching the Full Moon Rise")

Kangra, late eighteenth century

Ross-Coomaraswamy Collection

assembled, and about the neck of the chosen she will place a garland of flowers in token of acceptance. But she — Damayanti — is faced with the problem of distinguishing her mortal lover, Nala, from four of the gods who have assumed an identical form. She accomplishes, however, what is called "an act of truth," and the gods assume their own forms, and congratulating Nala, take their departure to their own places. Following pictures show us marriage processions and ceremonies, then the idyllic life of royal lovers at an Himalayan court; a panorama is unfolded of

morning prayer, the entertainment of Brahmans, meals,—partaken of by each alone in his or her own apartment,—athletic exercises, the receipt of tribute, and all the *vie intime* of Hindu India. The last of the series represents the palace roof at night—the roof is the sleeping porch of India—with the young lovers seated hand in hand upon their couch, ecstatically watching the full moon rise. The whole suggestion is of space and peace, of leisure and affection. Unfortunately these delicate brush drawings do not lend themselves to reduction within the limits of the present page. A. K. C.

The Children's Art Centre, No. 36 Rutland Street

THE Art Centre has issued its first annual report, devoted to the year from May 1, 1918, to May 1, 1919. The report takes the form of a table of statistics and lists, addressed by Miss Edythe Andrews, Curator, to Mr. FitzRoy Carrington, Director of the Art Centre and Curator of Prints at this Museum. Although words descriptive of the work of the Art Centre are lacking in the report, its titles and numbers are easy of interpretation as the record of a year of active work new in this community, but well worth doing. Sculptures in marble, bronze, terra cotta and plaster are represented in the modest lists of acquisitions and loans, as well as porcelain and other minor arts, water-color painting, drawing in charcoal and etchings. The purchases are all reproductions, including examples of the Medici prints, the Vermeer prints, Japanese color prints and plaster casts. The gifts include "Dawn," a marble by Chester Beach, bronzes by Paul Manship and F. G. R. Roth, porcelains by Roth, and terra-cotta groups by

Charles Haag. A gift whose source gives it a special claim is the jute rug woven and given by boys of the Detroit Cripple School. The loans testify to the interest felt in the new enterprise among a wide circle of friends. In all the lists the prominence given to art in other senses than in the usual narrow sense of graphic art is a commendable feature. The children are learning to enjoy good modelling, good pottery and good embroidery, as well as charming and entertaining pictures.

Several friends have aided in installing the exhibits by gifts of frames and cases. The attendance for the year was over eight thousand. The weekly average of the drawing classes was twenty-two, and story-telling on a number of occasions brought out audiences averaging forty children. The collection of a library has begun, and the young frequenters of the Art Centre have already at their command, among more mature books, a large number of the fairy tales illustrated by Randolph Caldecott and Walter Crane.